

GUIDE FOR PIANO INSTRUCTION FOR THE EDUCATIONALLY BLIND

by
Dorothy J. Simpson

a course of study designed to accompany and adapt the text

BEGINNING PIANO FOR ADULTS

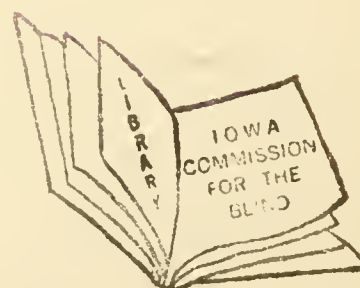
by
James W. Bastien
and
Jane Smisor Bastien

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PREFACE

Music offers a leisure time activity that can bring pleasure, relaxation and companionship to all people. As a motor skill, piano is easily taught to a visually impaired person since the correct body movements are immediately reinforced and strengthened through auditory perception of the music. The handicap of blindness becomes in one respect a positive force as it frees the student to concentrate on the sound rather than the mechanical task of "pressing" the right key.

The skills which will lead to fluency at the piano are (1) awareness of keyboard topography, (2) knowledge of music theory and (3) dexterity of movement. A printed sequential teaching plan is necessary which will evaluate progress in these areas and adapt proven teaching methods using nonvisual cues.

Materials Needed

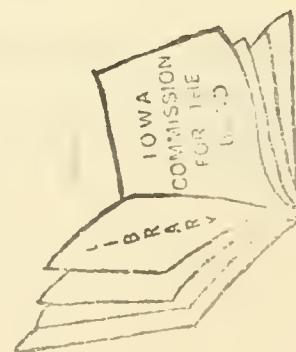
FOR INSTRUCTOR:

One text - Beginning Piano for Adults
by James W. Bastien and Jane Smisor Bastien
(© 1968 by General Words & Music Co., Park Ridge, Ill)

One guide - Course of study adapting the above text

FOR STUDENT:

Cassette or reel-to-reel tape recorder with supply of blank tapes for assignments.



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SECTION ONE: PRE-READING	2	1
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SECTION ONE:Pre-Reading

UNIT 1

Direction on the Keyboard

(Page 1)*

- Make suggestions for good posture and position at the piano.
 - Have student locate the center of the keyboard by sitting directly opposite the pedals.
 - The student's elbows should be slightly forward of the body.
 - Encourage the student to pretend to be holding a ball to achieve the proper hand position.
- Have student extend both hands to extreme right and left of keyboard and play keys under hands.
- Explain raised keys (black) and non-raised (white) keys. Use color names - black and white. Your student needs to know correct and consistent names and you will find yourself using the names "black" and "white" automatically. These black key groups are landmarks for your student and the basis for developing an awareness of keyboard topography.
- Follow directions on Page 1.*

Teacher's Note: key - shall refer to pitch on the piano (i.e., A, B, C, D). Key - shall refer to a Major or minor tonality (i.e., A Major or b minor).

How the Fingers Are Numbered

(Page 2)

1. MERRILY WE ROLL ALONG

- Following Steps 1 and 2 in **DIRECTED SELF-STUDY**, assist the student in finding correct key position. Inform the student that for this exercise, only black (raised) keys will be used.
- Let the student play 1-2-3-5 in right hand, 5-4-3-1 in left hand to hear the pitches and feel the key position.
- Proceed with Step 5.

The Five Finger Position

(Page 3)

- Following Steps 1 and 2 in **DIRECTED SELF-STUDY** assist the student in finding the correct key position by orally directing him/her to:
 - white key below/before group of two black keys
 - white key between group of two black keys
 - first black key in group of two black keys
- Proceed with Step 4. Encourage the student to determine the correct key by critical listening.

*The page numbers given refer to the corresponding pages in the text, "Beginning Piano for Adults."

The Tonic Chord (I Chord)


2. THE FARMER IN THE DELL

(Page 4)

- Following the explanation of the chords, orally direct the student to G, A, A^b, and C chords by relating proper finger number to correct key using groups of two and three black keys as reference points.
Example - "Find a three black key group. Now put your fifth finger, left hand on the white key after/above the lowest black key."
- Proceed with **FARMER IN THE DELL**. It may be helpful to sing the song first, clapping on beat one of each measure. The chords then will replace the claps as you will explain to your student.

UNIT 1 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. Demonstrate high and low on the keyboard.
- _____ 2. Find groups of two and three black keys with either hand.
- _____ 3. Move correct finger when called for by instructor.
- _____ 4. Play **MERRILY WE ROLL ALONG** in G Major with either hand. (4/4 - 92 = )
- _____ 5. Play five finger position in C, D, and C[#] with either hand. (- 92 m.m. per note)
- _____ 6. Play tonic chords in G, A, A^b, and C with either hand--broken then blocked.

UNIT 1 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Instructions for recording assignments:

- The student is to use this tape as an assignment notebook and practice reminder. It is important to give the date on the tape before each piano assignment and to reserve this tape specifically for this purpose. Always state the Key of the piece, the beginning key and finger number for each hand. Record only as much of the assignment as you have prepared in the lesson with the student. As the units become longer, allow several lessons for the completion of a unit. Always allow time at the beginning of the next lesson for listening to the assignment of the previous week.

Record on students tape recorder:

1. Repeat oral directions for previous checklist Item 4, then play on the piano.
2. Repeat with Items 5 and 6.
3. Play the chords and sing **FARMER IN THE DELL**.

UNIT 2

The Piano Keyboard and the Musical Alphabet

(Page 5)

- Begin at lowest A on the keyboard and play the musical alphabet through with the student counting the number of octaves.
- Follow directions on Page 5. Have the student identify whole steps or half steps by touch.

Rhythmic Notation

(Page 6)

3. HOT CROSS BUNS

- Demonstrate varying durations of notes by playing **HOT CROSS BUNS** for the student and directing his/her attention to the quarter half notes and eighth notes.
- Proceed with alternate rhythm presentation on Page 7.

The Group 1 Keys

(Page 8)

- Follow directions for finding and playing Group 1 Keys.

Rhythm Drills

(Page 8)

- Explain a measure as being a group of beats (equal units of time), the first of which is often accented. Such groups of beats appear in units of two, three, four, and six (or their multiples) and usually recur throughout a composition. The basic scheme of beats within a measure is called a meter.
- Turn to Page 32 in the text and play Numbers 1-7, stressing the natural accents and counting aloud.
- Demonstrate by playing **HOT CROSS BUNS**. Have the student count the number of measures.
- Play the **RHYTHM DRILLS** on Page 8, two measures at a time until the musical memory of the student develops.
- Have the student imitate your example, playing with the third finger of either hand an octave above or below your pitch.

The Arpeggio

4. ARE YOU SLEEPING?

(Page 9)

- Follow directions on Page 9.

Sight-Reading Studies (Musical Memory Studies)

(Page 10)

- **SIGHT-READING STUDIES** will be utilized for developing the musical memory of the student. Orally direct the student to the proper hand position (Key of C, r.h. 1 on C, l.h. 5 on C one octave below).
- Play the example for the student one octave higher or lower than written. Have the student imitate the example as written.
- Start with two measures of example and increase to the complete example as the student develops.
- Follow the **DIRECTED SELF-STUDY** 3, 4, 5, and Exercises (i), (ii), and (iii) on Page 10.

UNIT 2 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. Identify any pitch on the keyboard by touching the key the instructor plays.
- _____ 2. Demonstrate a whole step or a half step.
- _____ 3. Play half notes, quarter notes and eighth notes to 4/4, 3/4 and 2/4 meter while the instructor counts.
- _____ 4. Play the five finger positions in either hand for the Group 1 Keys.
- _____ 5. Play crossed hand arpeggios of two octaves in Group 1 Keys.

UNIT 2 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

1. Checklist items 4 and 5.

2. HOT CROSS BUNS

3. Sing and play chords for **ARE YOU SLEEPING** in all Group 1 Keys.
4. Begin at the lowest A on the keyboard and play the musical alphabet through while saying note names.

UNIT 3

The Group 2 Keys

(Page 11)

- Follow directions on Page 11.

Rhythm Drills

(Page 12)

- Play as **RHYTHM DRILLS** on Page 8 (Guide, Page 4).

Keyboard Review

(Page 12)

- Play suggested keys and have the student identify by touch and pitch.
- Have the student name the black keys you play by flat or sharp name - (Example G[#] and A^b). Clarify the sharps and flats as seen in the examples such as C^b and E[#].
- Have the student list the letter names as he/she plays the five-finger position in D, E, A, or F.

Skips and Steps on the Keyboard

(Page 13)

- Follow directions explaining skips and steps.

Skip and Step Drill

(Page 13)

- Read the directions aloud as the student plays.

5. GO TELL AUNT RHODIE

- Play and say the note numbers before the student proceeds.

Sight-Reading Studies (Musical Memory Studies)

- Proceed as on Page 10 (Guide, page 5).

(Page 14)

UNIT 3 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. Play the five finger position in either hand for the Group 2 Keys.
- _____ 2. Identify skips or steps as the instructor plays using the Group 2 Keys.

UNIT 3 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

1. Checklist item 1.
2. **GO TELL AUNT RHODIE** - Key of D (Request student to transpose it to A, E, and C during practice time.)

UNIT 4

The Group 3 Keys

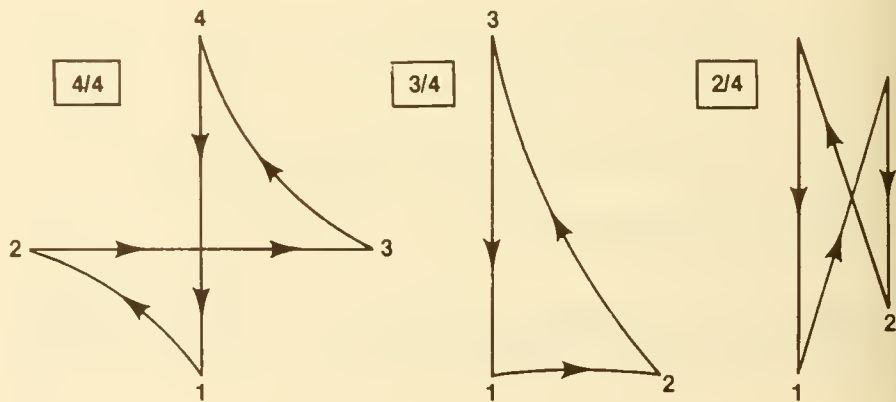
(Page 15)

- Follow directions on Page 15.

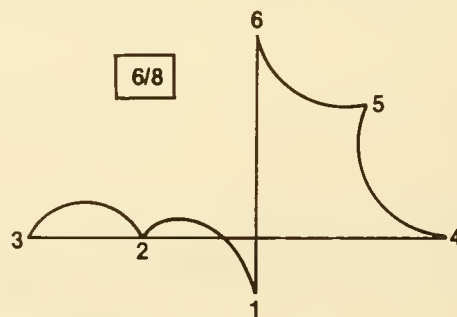
Rhythmic Notation

(Page 16)

- Review natural accents in meters of 4/4, 3/4 and 2/4.
- Assist the student in counting and directing the pattern for those meters with one finger against a flat surface directly in front of him/her (a wall or the front of an upright piano).



- Play several examples of each meter and ask the student to identify the proper meter by listening for the natural accents.
- Explain 6/8 meter, and assist the student in directing the 6/8 pattern.



6. ROW, ROW, ROW YOUR BOAT

- Play **ROW, ROW, ROW YOUR BOAT** - Follow the directions on Page 16.

Rhythm Drills

(Page 16)

- Play as **RHYTHM DRILLS** on Page 8 (Guide, p. 4).

7. DRINK TO ME ONLY WITH THINE EYES.

8. ALL THROUGH THE NIGHT

- Following Step 1 of the **DIRECTED SELF-STUDY** (Page 17), play **DRINK TO ME ONLY** through singing the finger numbers aloud.
- Have the student proceed with the **DIRECTED SELF-STUDY** Steps 4 and 5.
- Repeat the procedure with **ALL THROUGH THE NIGHT**.

UNIT 4 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. Play eighth notes, then dotted quarter notes, then quarter notes, then half notes as the instructor counts measures of 6/8.
- _____ 2. Complete the test on Page 18 with questions and answers given orally.
- _____ 3. Play the five finger position in either hand for the Group 3 Keys.

UNIT 4 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

1. **DRINK TO ME ONLY** - Key of C (request transposition to D, D^b).
2. **ALL THROUGH THE NIGHT** - Key of D (request transposition to G, A^b).
3. Record directions for five of the **SKIPS AND STEPS ON THE KEYBOARD** on Page 18.
4. Checklist item 3.
5. Remind student to review assignments of previous lessons.

UNIT 5

Melody and Harmony Together

(Page 19)

- Follow directions on Page 19. The study habit of keeping the eyes on the book is intended primarily to prevent the student from relying on visually finding the proper note and your student is not handicapped by a tendency to "peek."

Left Hand Melody

(Page 20)

- Following Steps 1, 2 and 3 in the **DIRECTED SELF-STUDY**, play the example in the Key of D^b.
- Have the student imitate, following Steps 5 and 6 and then transpose as requested.

9. THIS OLD MAN

- Give oral directions for each hand separately using finger numbers and then have the student play the piece hands together.
- Have the student play the melody with the right hand while the teacher plays the chords. Reverse parts with the student.
- Have the student play a chord with one hand and the melody with the other.
- Transpose as directed.

10. FRENCH FOLK SONG

- Play the song hands separately saying the finger numbers. Encourage the student to place his/her corresponding hand on top of yours on the keyboard to duplicate the finger motion as you play (hereafter this will be referred to as "piggyback").
- Have the student play the song hands separately as you play in another octave.
- Continue with directions for the song.

Rhythm Drills

- Play as **RHYTHM DRILLS** on Page 8 (Guide, Page 4).

(Page 22)

UNIT 5 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. Complete chord quiz.
- Instructor will tell key name and position in chord and student will fill in the two missing letter names and Key of the I chord.
 - Instructor will tell finger number (r.h.) and student will place the correct fingers on the missing notes and tell the correct Key of I chord.

UNIT 5 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

- Request student to play Group I five finger position - C, G, F.
- Request student to play Group II five finger position - D, A, E.
- Request student to play Group III five finger position - Db, Ab, Eb.
- LEFT HAND MELODY** - Key of Db (request transposition to Ab, Eb).
- THIS OLD MAN** - Key of C (request transposition to D, Ab, A).
- FRENCH FOLK SONG** - Key of G (request transposition to E, Db, F).

UNIT 6

The Group 4 Keys

(Page 23)

- Follow directions on Page 23.

11. LIGHTLY ROW

- Play r.h. saying finger numbers, student "piggybacks."
- Repeat with l.h.
- Proceed with directions.

12. ENGLISH FOLK SONG

- Play r.h. saying finger numbers, call student's attention to repetition and differences of melodic line within the phrase.
- Play hands together, student "piggybacks."
- Proceed with directions.

The Dominant Seventh Chord (V₇ Chord)

(Page 25)

- Follow directions on Page 25.

I and V₇ Chords Combined

(Page 26)

- State Key and then play each selection through once, encouraging student to "piggyback."
- Maintain fingers in the correct five finger position an octave away from you and move fingers in imitation without depressing the keys as you play the example. Hereafter this will be referred to as "sensing" the notes, since the student is using tactile, kinesthetic and auditory senses to build on a musical memory.

13. MERRILY WE ROLL ALONG

- Follow directions on Page 26 using preceding aids.

14. "THEME" FROM BEETHOVEN'S NINTH SYMPHONY

- Follow directions on Page 26 using preceding aids.

Review of Section One

- Follow directions on Page 27, substituting "play and say" for "write."

(Page 27)

UNIT 6 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. The instructor will state Key and the student will find correct five finger position.
- _____ 2. The instructor will play I and V₇ chords in the correct rhythm in a moderate tempo, (Exercises 1, 2, 3) and the student will imitate the instructor an octave away.
- _____ 3. The instructor will allow the student time to place both hands in the correct five finger position.
- _____ 4. The instructor and student will complete the remaining patterns in moderate tempo.

UNIT 6 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

1. Request student to play Group IV five finger position and tonic chords, G^b, B^b, B.
2. Request student to review five finger positions and tonic chords for Groups I, II, III.
3. **LIGHTLY ROW** - Key of G (request transposition to B^b, B, and F).
4. **ENGLISH FOLK SONG** - Key of F (request transposition to D, G^b, and E).

SECTION TWO :Reading

Because the focus of Section Two is on music reading, more adjustments will be made to insure that the student continues to improve the skills learned in the first six units. Only objectives 1 and 2 on Page 28 will be omitted for the student. Ear training, rhythmic proficiency and finger dexterity will continue to be emphasized. Examples in the text that the student is directed to write will instead be played on the piano.

UNIT 7

Musical Notation on the Grand Staff

(Page 29)

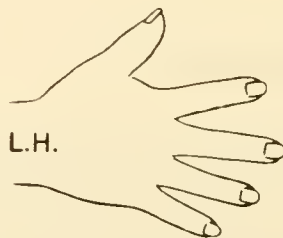
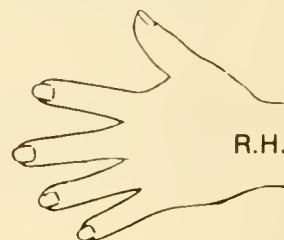
Naming the Line Notes

(Page 30)

Naming the Space Notes

(Page 30)

- Omit these pages unless the student is curious about print music. A helpful tactile illustration of the grand staff is to:
- Hold up the hands of the student at a chest high position.



- Use the fingers of each hand as a five-line staff, name then and relate them to keys on the piano.
- If you wish to go a step farther, balls of sticky tape can be fastened on or between the fingers to illustrate notes. (This is only necessary if the student expresses an interest in print music.)

Note Reading Aids

(Page 31)

- Explain intervals as the distance between two notes and illustrate by playing seconds (steps), thirds (skips), or unisons (repeated notes).

Written Assignment

(Page 31)

- Line one: Have the student play the first note, then give the oral cue for playing the next key.
- Line two: Tell the student the starting key and interval, then have the student say the note name.
- Line three: Play the first note, then the second and have the student say the interval.
- Line four: Play the first note and say the interval, then have the student play the second note.

Sight-Reading Studies (Musical Memory Studies)

(Page 32)

- Proceed as on Page 10 (Guide, Page 5).
- **Always** determine the Key in which the piece is played with the student.

3. GO TELL AUNT RHODIE

- Follow directions on Page 6 of the guide.

Melody with Rhythmic Variance

(Page 33)

- Follow directions on Page 33.

Sight-Reading in Different Piano Registers

(Page 34)

- Proceed as for **SIGHT-READING STUDIES**.

Shifting Registers and Meter Changes

(Page 35)

12.

13.

14.

- Play Number 12 for the student. Have the student determine the distance of the register shift. Have the student play Number 12.
- Play Number 13. Tell the student of the alternating meters. Have the student play Number 13. You may wish to play along to give added support.
- Call the student's attention to the 5/4 rhythm. Play Number 14 for the student. Have the student direct 3 and 2 pattern while the example is played. Direct the student's attention to the register change. Have the student play Number 14. You may wish to play along.

UNIT 7 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. Play the **SKIP AND STEP DRILL** (Exercise III on Page 36).
- _____ 2. Play the **CHORD DRILL** (Exercise V on Page 36) in imitation of the instructor. Transpose to suggested Keys.

UNIT 7 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

Numbers 1-14 (Pages 32-35) and count aloud. Say the Key in which the piece is played before beginning. As you play, encourage your student to "sense" the keys an octave higher than where it is written. (Note: Any of the above pieces may be omitted according to the wishes of student or teacher.) As the pieces become more complex, you may wish to record hands separately and then together.

UNIT 8

Minor Chords and Positions

- Follow directions for finding and playing minor chords. (Page 37)
- Play the **CHORD DRILL** (bottom of Page 37) in imitation of the instructor. Transpose to suggested Keys.

Sight-Reading Studies (Musical Memory Studies)

- Proceed as with previous **SIGHT-READING STUDIES**. (Page 38)

The Order of Sharps

(Page 39)

Key Signatures of Major Keys (Sharps)

(Page 39)

- Review the five finger positions for Group 1 Keys - C and G only, Group 2 Keys - D, A, E, and B from Group 4.
- Review half steps and whole steps.
- Indicate the necessity of raising (sharpening) specific tones to produce the correct number of whole steps or half steps in the pattern (whole, whole, half, whole).
- Illustrate by playing the complete scales of C, G, D, A, E, and B and encouraging the student to "piggyback" or "sense" the keys to feel the necessity for raising a particular key to conform with the pattern and to produce the proper sound.
- Explain the order of the Keys (sharp).
 - C - no sharps or flats.
 - G - one sharp (F#) located a half step below the Key note.
 - D - two sharps (F#, C#) - noting that the new sharp is always located a half step below the Key note.
 - A - three sharps (F#, C#, G#)
 - E - four sharps (F#, C#, G#, D#)
 - B - five sharps (F#, C#, G#, D#, A#)

- Explain that the sharps always occur in order, except when played as an occasional alteration within the piece. It is important for your student to memorize the order of sharps especially if braille music will be included in studies at a later time. A memory cue such as (F)at (C)ats (G)et (D)inner (A)fter (E)ating (B)ruch, may be helpful.

Sight-Reading Studies (Musical Memory Studies)

(Page 40)

- Play the examples and ask the student to identify the Key.

Intervals of Fourths and Fifths

(Page 41)

- Review the intervals of a second and third by asking the student to identify or play examples of each of them.
- Identify fourths as being four scale steps apart. The first two notes of **"The Wedding March"** from Lohengrin are the interval of a fourth.
- Identify fifths as being the outer shell of the I chord, (the bread in a sandwich). If the interval seems to call for a third, then it is probably the interval of a fifth.
- Ask the student to identify or play examples of seconds, thirds, fourths and fifths.

25. Optional

26. ARE YOU SLEEPING?

- Follow established procedure for learning new music and note the additional directions on Page 41 for this song.

Sight-Reading Studies (Musical Memory Studies)

(Page 42)

- Follow the directions on Page 42 and proceed as with previous **SIGHT-READING STUDIES**.

Chord Notation

(Page 43)

- Orally direct the student to the chords on Page 43 by referring to the chord name. Explain that certain enharmonic chords may be referred to by different letter names.
- Continue with the directions on Page 43.

The Five Finger Pattern Harmonized with I and V₇ Chords

- Follow the directions on Page 44.

(Page 44)

- To facilitate the move from I to V₇, explain that finger 5 maintains its position and fingers 1 and 3 expand by 1/2 step.

32.

33.

34.

35.

- Follow the established procedure for learning new music and note the additional directions on Page 44 and 45 for these songs.

UNIT 8 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. Identify the intervals (Exercise II on Page 46) as they are played.
- _____ 2. Identify the Major Key signatures (Exercise III on Page 46) as the instructor says them (i.e., "two sharps").
- _____ 3. Play the tonic chords in Exercise IV on Page 46.
- _____ 4. Play the chord progressions in Exercise V on Page 46.

UNIT 8 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

1. ARE YOU SLEEPING? (26.)
2. RUSSIAN FOLK SONG (27.)
3. MERRILY WE ROLL ALONG (32.)
4. THE ERIE CANAL (33.)
5. LEFT HAND MELODY (34.)
6. LIGHTLY ROW (35.)
7. The order of the sharps.

UNIT 9

ENGLISH FOLK SONG

36 - A/B/C

- Follow the established procedure for learning new music and note the additional directions on Page 47 for this song.

Tied Notes

(Page 48)

Slurred Notes

(Page 48)

Exercises for Wrist Flexibility

(Page 48)

The Phrase

(Page 49)

Sight-Reading Phrases Containing Slurred Groupings

(Page 49)

- These two pages will be utilized later. Omit them now and go on.

Sight-Reading Studies in Minor Keys

(Musical Memory Studies)

(Page 50)

41.
42.
43.
44.

- Follow the established procedure for learning new music and note the additional directions on Page 50 for these songs.
- Call attention to the broken chords in the melody line in Numbers 41 and 42.
- Call attention to the V_7 chords in Numbers 41 and 42.
- Practice pieces hands separately.

The Order of Flats

(Page 51)

Key Signatures of Major Keys (Flats)

(Page 51)

- Review the five finger positions for the Key of F, Group 3 Keys - D^b , A^b , E^b , and G^b and B^b , from Group 4. Explain the necessity of lowering (flatting) specific tones to produce the correct number of steps of half steps. The dual (sharp and flat) system is necessary to simplify print notation.

- Review the order of the sharp Keys.
- Review the enharmonic concept.
- Explain the order of the (flat) Keys:
 - B (becomes C^b)-seven flats (B^b, E^b, A^b, D^b, G^b, C^b, F^b). The key-note is always located four scale steps below the last flat.
 - G^b - six flats (B^b, E^b, A^b, D^b, G^b, C^b).
 - D^b - five flats (B^b, E^b, A^b, D^b, G^b).
 - A^b - four flats (B^b, E^b, A^b, D^b).
 - E^b - three flats (B^b, E^b, A^b).
 - B^b - two flats (B^b, E^b).
 - F - one flat (B^b).
 - C - no sharps or flats.
- Develop a memory cue for the order of the flats with your student.
- Return to Page 49.

The Phrase

(Page 49)

- Follow the explanation on Page 49. Refer to the examples on Page 48 to illustrate slurred notes.
- Practice the exercises for wrist flexibility.
- Tied notes will be explained later when they occur in a piece of music.

Staccato Study

(Page 52)

- Follow the directions on Page 52.

45.

46.

- Have the student play the I, V, chords for Number 45 and 46 before learning the song.
- Ask the student to identify the Key of a piece when given the number of sharps or flats.

Finger Exercises

(Page 53)

- Follow the established procedure and the directions on Page 53.
- Note the broken chords in the exercises and identify them with the student.

47. UNISON

- Follow the established procedure for learning new music. Note phrases.

48. A DUET

- Follow the established procedure for learning new music. Note slurs and phrases.
- Practice hands separately.

Rapid Reading (Musical Memory Studies)

(Page 55)

- Explain how a note can be lengthened so as to continue to sound into the next measure (tie).

Duets

(Pages 56 and 57)

- Select as many duets as you will have time in the lesson study.

UNIT 9 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. Identify the missing letters (Exercise I, Page 58).
- _____ 2. Say the order of the sharps.
- _____ 3. Say the order of the flats.
- _____ 4. Identify the Major keys in Exercise IV, Page 58 by the number of sharps or flats.

UNIT 9 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

1. Three versions of **ENGLISH FOLK SONG (36.)**
2. **ALOUETTE (45.)**
3. **STACCATO MARCH (46.)**
4. **UNISON (47.)**
5. **A DUET (48.)**
6. The order of the flats.

UNIT 10

Shifting Hand Positions

(Page 59)

53.

54.

- Follow established procedure for learning new music.
- Direct the attention of the student to the phrases as the beginning of new phrases accompany the shift in hand position in these two pieces
- Encourage the student to think of replacing one finger with another (Example - Number 53, Measure 4 and 5, r.h. shifts from 5 to 2).

Exercises for Changing Finger Positions

(Page 60)

- Following the directions on Page 60, teach the exercises by rote.

The Subdominant Chord

(Page 61)

- Follow directions on Page 61.

55. LAVENDER'S BLUE

56. FOR HE'S A JOLLY GOOD FELLOW

- "My Bonnie" is an excellent example of the interval of a sixth.
- Play the five finger positions in both hands for each Key - A^b, D.
- Play through all the required chords for each piece.
- Proceed using the following harmonization techniques:
 - Student plays the melody of the song until it sounds correct (trial and error method).
 - Teacher may wish to assist by selecting the Key or playing with the student.
 - Student hums the melody and claps the beat (Number 55 - 1 beat measure, Number 56 - 2 beats per measure).
 - Student plays the melody on the piano and taps the beat on the music rack.
 - Student plays the melody of the piano and plays I, IV or V, chords on the beats. The teacher may give oral cues to the correct chords if necessary.
 - Assist the student in transferring the melody to the left hand (Number 56).

Rapid Reading Studies (Musical Memory Studies) Emphasizing Shifting Positions

(Page 64)

57. YANKEE DOODLE

- Follow the established procedure and the directions on Page 63.
- Try to rely more on your student's knowledge of chords and chord names--give oral directions to chords.

58.

59.

60.

- For Numbers 58 and 59, first teach the melody by rote and then give oral cues for the harmony while your student plays the melody through.
- Explain that because of the shortness of the thumb, it is usually wise not to use it on black keys where it is necessary to stretch in towards the piano. This accounts for the fingering alteration in measure four of Number 58.
- Learn the melody first for Number 60, then add the harmony, noting similarities in the two phrases.

61.

62.

- Omit the explanation of accidentals since the occurrence of the accidentals in these two pieces do not alter the Key. Follow the established procedure for learning new music.
- Point out the I chord fragments in measures 1 and 2, and 5 and 6.

63. ARE YOU SLEEPING? (DUET)

64. THE THUNDERER (DUET)

- Let the student play the Primo part. Call attention to the repetition of melodic ideas in both pieces.

UNIT 10 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. Spell out IV chords on the piano (Exercise I, Page 68).
- _____ 2. Identify the intervals in Exercise III, Page 68 by sound.
- _____ 3. Play the chord progressions in the Keys listed for Exercise IV, Page 68.
- _____ 4. Play the chord progressions in the Keys listed for Exercise V, Page 68.

UNIT 10 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

1. **WALTZ (53.)**
2. **MARCH (54.)**
3. **HANON NO. 1**
4. **LAVENDER'S BLUE (55.)**
5. **FOR HE'S A JOLLY GOOD FELLOW (56.)**
6. **YANKEE DOODLE (57.)**
7. Student's request from Numbers 58-62.

Teacher's Note: As the pieces become longer and more complex, it will not be possible to assign a complete unit each week. Divide the unit according to the ability and time limitations of your student.

UNIT 11

Sixteenth Notes

(Page 69)

- Explain the division of beats into smaller units. Illustrate this by clapping four measures of quarter notes with your student. Have the student continue to clap the quarter notes while you clap four measures of eighth notes, then four measures of sixteenth notes and any combinations of the above.

65. OH! SUSANNA

- Noting the use of I, IV and V₇ chords, follow the established procedure for learning new music.

Form in Music

(Page 70)

- Follow the directions on Page 70 and illustrate the examples on the piano.

66. DID YOU EVER SEE A LASSIE

- Have the student learn the song first as a melody with blocked I and V₇ chords. Then use the printed arrangement which closely follows the harmony of the chords.

Tempo and Dynamics

(Page 71)

- Demonstrate these concepts using the examples on Page 71.

Exercises for Scale Preparation

(Page 72)

- Follow the directions on Page 72 and teach by rote.

Major Scales

(Page 73)

- Follow the directions on Page 73.

68. THE FIRST NOEL

- Follow the directions on Page 74.

69. AWAY IN A MANGER

- Follow the directions on Page 75.

- Have the student learn the song first as a melody with blocked I and V₇ chords. Then use the printed arrangement and note the illusion of chord which can be supplied by a single note.

70. DISTANT LAND

- Note the form and the quality of melody in the left hand.
- Have the student first learn the piece hands separately.

71. GREENSLEEVES

- Note the variations often heard in the melody (B \flat - B \flat , C \flat - C \sharp).
- Note the B \flat throughout.
- Note the C \sharp in the last three cadences.
- Follow the established procedure for learning new music.

Syncopation

- Illustrate the examples on Page 78 by clapping the patterns while the student claps the beats.

(Page 78)

72. WALTZ

- Play Number 72, **WALTZ** for the student, noting the syncopated rhythm and the octave.

73. MARCH

74. "WALTZ"

(Optional)

- Follow the established procedure for teaching new music.

Scales in Contrary Motion

- Expand to two octaves.

(Page 79)

76. AMERICAN PATROL

- Secondo - Teach hands together by phrases. Relate the Secondo phrases to the primo as it is learned.
- Primo - Teach the melody first and then add the harmony.

UNIT 11 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. Spell out V₇ chords on the piano (Exercise I, Page 82).
- _____ 2. Correctly answer questions 2-6 in Exercise II, Page 82.
- _____ 3. Explain the meaning of the musical terms in Exercise III, Page 82.
- _____ 4. Play the intervals in Exercise IV, Page 82.
- _____ 5. Play the chord progressions I, IV, I, V₇, I in all Keys.

UNIT 11 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

- 1. **OH! SUSANNA (65.)**
- 2. **DID YOU EVER SEE A LASSIE (66.)**
- 3. Orally direct the student to practice the scales of C, G, D, A, E, B and F. Remind student of fingering changes for B and F.
- 4. **THE FIRST NOEL (68.)**
- 5. **AWAY IN A MANGER (69.)**
- 6. **DISTANT LAND (70.)**
- 7. **GREENSLEEVES (71.)**
- 8. **ETUDE (75.)**
- 9. **AMERICAN PATROL - Primo**
- 10. **AMERICAN PATROL - Secondo**

UNIT 12

Varities of Touch

- Use example (i) to practice the varieties of touch shown in all the examples. Transpose.

(Page 83)

Legato and Staccato

77. MARCH I

(Page 84)

78. MARCH II

79. ROW, ROW, ROW YOUR BOAT

80. TOUCH STUDY

(Optional)

The Chromatic Scale

- Follow the directions on Page 85.

(Page 85)

81. ETUDE IN D MINOR

- Follow the established new music procedure.

A CHROMATIC MELODY

- Play the melody for the student calling attention to the chromaticisms.

Broken-Chord Harmonizing

- Follow the directions on Page 86.

(Page 86)

82. GERMAN FOLK SONG

83. AULD LANG SYNE

84. MY BONNIE

85. POLLY WOLLY DOODLE**86. THE MARINES' HYMN**

- Teach the melody first, then add the blocked chords before working in the broken chord pattern.

The Subdominant Chord in Minor

(Page 91)

- Follow the directions on Page 91.

87. DARK EYES

- Follow the method used for Numbers 82-86.

Chords in Root Position

(Page 92)

- Follow the directions on Page 92.

Chord Drills

(Page 92)

- Use Exercise (iv) only and transpose to other Keys. Try to rely more on oral cues than on playing the chords for the student.

Chording or Strumming Accompaniment

(Page 93)

- Follow the directions on Page 93.
- Play **MARINE'S HYMN** and have the student create an appropriate accompaniment.

88. DUET**89. DUET**

- Teach the parts of each duet in phrases by rote. Call attention to similarities in melodic and rhythm patterns. Note the form. Always count aloud. Correct fingering is important since consistent fingering helps to build kinesthetic and tactile memory.

UNIT 12 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. Give the Key signatures for the Major Keys listed in Exercise I on Page 96.
- _____ 2. Play the scales of D and E Major.
- _____ 3. Play a waltz bass accompaniment in the Key of A on I, IV, V, V₇, I.
- _____ 4. Play a broken chord bass in 2/4 meter in the Key of A on I, IV, V, V₇, I.
- _____ 5. Play V₇ chords in root position in the Keys of C, B^b, F and D^b.

UNIT 11 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

- 1. ETUDE IN D MINOR (81.)
- 2. GERMAN FOLK SONG (82.)
- 3. AULD LANG SYNE (83.)
- 4. MY BONNIE (84.)
- 5. POLLY WOLLY DOODLE (85.)
- 6. THE MARINE'S HYMN (86.)
- 7. DARK EYES (87.)
- 8. DUET (88.)
- 9. DUET (89.)

UNIT 13

The Fingering for Major Scales Beginning on Black Keys

(Page 97)

- Follow the directions on Page 97.

Variety in Accompaniments

(Page 98)

90. FAIS DO DO

- Play Number 90 following the directions on Page 98.

Harmonic Analysis

(Page 99)

91. GERMAN FOLK SONG

- Play Number 91 for the student, noting the chord positions as shown in the example.

92. AU CLAIR DE LA LUNE

- Follow the directions as shown.
- Note the repetition of measures one and two.

Exercise for Finger Dexterity

(Page 100)

- Follow the directions on Page 100.

Pedal Studies

(Page 101)

- Have the student pedal each note of the C Major Scale played only with the second finger.
- Have the student play a sequence of broken chords, similar to Exercise (ii), pedal at specified intervals.
- Pedal studies on Page 101 are optional.

The Extended Broken-Chord Accompaniment

93. BLOW THE MAN DOWN

(Page 102)

- Follow the directions and the established procedure.

The V₇ in Root Position

- Follow the directions on Page 103. Allow the student ample time to experiment with examples of this chord progression.

(Page 103)

94. LA TRAVIATA

- Follow the directions and the established procedure.

95. WHEN JOHNNY COMES MARCHING HOME

- Follow the directions on Page 104.
- Note the repetition of the first two phrases.
- Note the descending bass notes beginning on measure 9 and again on measure 13.

96. COUNTRY GARDENS

- Follow the directions on Page 105 and the established procedure.

97. DUET

(Optional)

98. DUET

(Optional)

UNIT 13 CHECKLIST

At the request of the instructor, the student will:

- _____ 1. Play the scales of B^b and E^b Major.
- _____ 2. Play a waltz bass on I, V₇, I, in the Keys of B^b Major and E^b Major.
- _____ 3. Give the Key signatures for the Major Keys listed in Exercise III on Page 108.
- _____ 4. Play a broken chord bass as directed in Exercise IV on Page 108.
- _____ 5. Play an ascending and descending chromatic scale hands separately.

UNIT 13 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

1. Orally direct the student to practice the scales of B^b, E^b, A^b, D^b, and G^b Major. Remind the student of the fingering pattern.
2. **FAIS DO DO (90.)**
3. **GERMAN FOLK SONG (91.)**
4. **AU CLAIR DE LA LUNE (92.)**
5. **EXERCISE FOR FINGER DEXTERITY.**
6. **A PEDAL STUDY** (played only with the second finger)
7. **BLOW THE MAN DOWN (93.)**
8. **LA TRAVIATA (94.)**
9. **WHEN JOHNNY COMES MARCHING HOME (95.)**
10. **COUNTRY GARDENS (96.)**

SECTION THREE:Functional Piano

UNIT 14

Functional Piano

(Page 110)

- No special aids are necessary for this unit. Print instructions can be read, discussed and demonstrated by the teacher. By this time the student should be able, with practice, to determine which chords produce the most consonant sound with the melody with only an occasional prompt from the teacher.

UNIT 14 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

1. Melodies to be harmonized with two chords (Numbers 1-7).
2. Melodies to be harmonized with three chords (Numbers 8-18).

Teacher's Note: A reminder to always state the Key before you play the piece. While you are playing the piece, call attention to any problem areas the student may encounter within the piece (fingering, extensions, etc.).

UNIT 15

Figured Bass

(Page 119)

- Omit, except for college music major.

Inversions of Chords

(Page 120)

- All students should have practice in playing and recognizing chord inversions.
- Only the serious music student will need to read figure bass, although the knowledge of chord structure is necessary in braille music.

Chord Drill: Inversions of Chords

(Page 120)

- Direct the student by oral cues (example - r.h. C Major triad-root position on Middle C).

I-V₇-I Progression with Inversions of the Tonic Chord

(Page 121)

- Follow the directions on Page 121.

A New Chord Progression

(Page 122)

- Follow the directions on Page 122 and the established procedure.

20. AMERICA

- Caution the student to avoid parallel movement such as F Major (root position) to G minor (root position) in the first measure. Movement down to the G minor chord in second inversion eliminates the parallel movement and creates a much stronger progression.

Pattern Drill: V₇ to I

- Follow directions on Page 123.

(Page 123)

Modulation

- Read the first two paragraphs with the student. Do not read the paragraph on chord symbolization unless it is necessary for the student's serious music studies.
- Play the chords as you say the chord symbols.
- Follow directions for the chords on Page 124.

(Page 124)

UNIT 15 INSTRUCTIONS FOR INDEPENDENT PRACTICE

Record on assignment tape:

- Melodies to be harmonized with four or more chords (Numbers 21-38).

Teacher's Note: Always state the Key before you play the piece. While you are playing, note any problems or unusual chord changes the student might encounter within the piece.

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BEGINNING PIANO FOR ADULTS

This one-volume course is designed especially for students at the college level, either music major (piano minor) or non-music major. Each of the four sections contains carefully selected material to insure gradual, thorough and continuous progress through reading in all keys. In SECTION ONE and SECTION TWO, PRE-READING and READING, special emphasis is given to establishing good reading habits and rhythmic orientation, providing ensemble material, building the correct technical foundation, and introducing the student to the fundamentals of theory and musical structure. The material in SECTION THREE, FUNCTIONAL PIANO, is especially important for the music education major who must be able to harmonize given melodies with an appropriate accompaniment. SECTION FOUR provides piano literature of wide scope for the acquisition and demonstration of typical college proficiency requirements. There is sufficient material for four semesters work, covering everything from keyboard orientation to piano literature by master composers.

Unit 3

LEFT AND RIGHT ON THE KEYBOARD

Place your left hand on the keyboard. Look at the notes. All the notes from the lowest to the highest are called the keyboard. The notes from the lowest to the highest are called the keyboard. The notes from the lowest to the highest are called the keyboard. The notes from the lowest to the highest are called the keyboard.

LEFT AND RIGHT DRILL

Play the pattern (finger hand). Look only at the notes after having found the pattern. Play the following drills concerning each pattern. Look at the keyboard. Repeat in both. If your fingers are cramped with the first drill, do the next drill.

KEYBOARD

1. A-B-C	2. D-E-F	3. G-A-B	4. C-D-E
5. F-G-A	6. B-C-D	7. E-F-G	8. A-B-C
9. D-E-F	10. G-A-B	11. C-D-E	12. F-G-A
13. B-C-D	14. A-B-C	15. G-A-B	16. F-G-A
17. E-F-G	18. D-E-F	19. C-D-E	20. B-C-D
21. A-B-C	22. G-A-B	23. F-G-A	24. E-F-G
25. D-E-F	26. C-D-E	27. B-C-D	28. A-B-C
29. G-A-B	30. F-G-A	31. E-F-G	32. D-E-F
33. C-D-E	34. B-C-D	35. A-B-C	36. G-A-B
37. F-G-A	38. E-F-G	39. D-E-F	40. C-D-E
41. B-C-D	42. A-B-C	43. G-A-B	44. F-G-A
45. E-F-G	46. D-E-F	47. C-D-E	48. B-C-D
49. A-B-C	50. G-A-B	51. F-G-A	52. E-F-G
53. D-E-F	54. C-D-E	55. B-C-D	56. A-B-C
57. G-A-B	58. F-G-A	59. E-F-G	60. D-E-F
61. C-D-E	62. B-C-D	63. A-B-C	64. G-A-B
65. F-G-A	66. E-F-G	67. D-E-F	68. C-D-E
69. B-C-D	70. A-B-C	71. G-A-B	72. F-G-A
73. E-F-G	74. D-E-F	75. C-D-E	76. B-C-D
77. A-B-C	78. G-A-B	79. F-G-A	80. E-F-G
81. D-E-F	82. C-D-E	83. B-C-D	84. A-B-C
85. G-A-B	86. F-G-A	87. E-F-G	88. D-E-F
89. C-D-E	90. B-C-D	91. A-B-C	92. G-A-B
93. F-G-A	94. E-F-G	95. D-E-F	96. C-D-E
97. B-C-D	98. A-B-C	99. G-A-B	100. F-G-A
101. E-F-G	102. D-E-F	103. C-D-E	104. B-C-D
105. A-B-C	106. G-A-B	107. F-G-A	108. E-F-G
109. D-E-F	110. C-D-E	111. B-C-D	112. A-B-C
113. G-A-B	114. F-G-A	115. E-F-G	116. D-E-F
117. C-D-E	118. B-C-D	119. A-B-C	120. G-A-B
121. F-G-A	122. E-F-G	123. D-E-F	124. C-D-E
125. B-C-D	126. A-B-C	127. G-A-B	128. F-G-A
129. E-F-G	130. D-E-F	131. C-D-E	132. B-C-D
133. A-B-C	134. G-A-B	135. F-G-A	136. E-F-G
137. D-E-F	138. C-D-E	139. B-C-D	140. A-B-C
141. G-A-B	142. F-G-A	143. E-F-G	144. D-E-F
145. C-D-E	146. B-C-D	147. A-B-C	148. G-A-B
149. F-G-A	150. E-F-G	151. D-E-F	152. C-D-E
153. B-C-D	154. A-B-C	155. G-A-B	156. F-G-A
157. E-F-G	158. D-E-F	159. C-D-E	160. B-C-D
161. A-B-C	162. G-A-B	163. F-G-A	164. E-F-G
165. D-E-F	166. C-D-E	167. B-C-D	168. A-B-C
169. G-A-B	170. F-G-A	171. E-F-G	172. D-E-F
173. C-D-E	174. B-C-D	175. A-B-C	176. G-A-B
177. F-G-A	178. E-F-G	179. D-E-F	180. C-D-E
181. B-C-D	182. A-B-C	183. G-A-B	184. F-G-A
185. E-F-G	186. D-E-F	187. C-D-E	188. B-C-D
189. A-B-C	190. G-A-B	191. F-G-A	192. E-F-G
193. D-E-F	194. C-D-E	195. B-C-D	196. A-B-C
197. G-A-B	198. F-G-A	199. E-F-G	200. D-E-F
201. C-D-E	202. B-C-D	203. A-B-C	204. G-A-B
205. F-G-A	206. E-F-G	207. D-E-F	208. C-D-E
209. B-C-D	210. A-B-C	211. G-A-B	212. F-G-A
213. E-F-G	214. D-E-F	215. C-D-E	216. B-C-D
217. A-B-C	218. G-A-B	219. F-G-A	220. E-F-G
221. D-E-F	222. C-D-E	223. B-C-D	224. A-B-C
225. G-A-B	226. F-G-A	227. E-F-G	228. D-E-F
229. C-D-E	230. B-C-D	231. A-B-C	232. G-A-B
233. F-G-A	234. E-F-G	235. D-E-F	236. C-D-E
237. B-C-D	238. A-B-C	239. G-A-B	240. F-G-A
241. E-F-G	242. D-E-F	243. C-D-E	244. B-C-D
245. A-B-C	246. G-A-B	247. F-G-A	248. E-F-G
249. D-E-F	250. C-D-E	251. B-C-D	252. A-B-C
253. G-A-B	254. F-G-A	255. E-F-G	256. D-E-F
257. C-D-E	258. B-C-D	259. A-B-C	260. G-A-B
261. F-G-A	262. E-F-G	263. D-E-F	264. C-D-E
265. B-C-D	266. A-B-C	267. G-A-B	268. F-G-A
269. E-F-G	270. D-E-F	271. C-D-E	272. B-C-D
273. A-B-C	274. G-A-B	275. F-G-A	276. E-F-G
277. D-E-F	278. C-D-E	279. B-C-D	280. A-B-C
281. G-A-B	282. F-G-A	283. E-F-G	284. D-E-F
285. C-D-E	286. B-C-D	287. A-B-C	288. G-A-B
289. F-G-A	290. E-F-G	291. D-E-F	292. C-D-E
293. B-C-D	294. A-B-C	295. G-A-B	296. F-G-A
297. E-F-G	298. D-E-F	299. C-D-E	300. B-C-D
301. A-B-C	302. G-A-B	303. F-G-A	304. E-F-G
305. D-E-F	306. C-D-E	307. B-C-D	308. A-B-C
309. G-A-B	310. F-G-A	311. E-F-G	312. D-E-F
313. C-D-E	314. B-C-D	315. A-B-C	316. G-A-B
317. F-G-A	318. E-F-G	319. D-E-F	320. C-D-E
321. B-C-D	322. A-B-C	323. G-A-B	324. F-G-A
325. E-F-G	326. D-E-F	327. C-D-E	328. B-C-D
329. A-B-C	330. G-A-B	331. F-G-A	332. E-F-G
333. D-E-F	334. C-D-E	335. B-C-D	336. A-B-C
337. G-A-B	338. F-G-A	339. E-F-G	340. D-E-F
341. C-D-E	342. B-C-D	343. A-B-C	344. G-A-B
345. F-G-A	346. E-F-G	347. D-E-F	348. C-D-E
349. B-C-D	350. A-B-C	351. G-A-B	352. F-G-A
353. E-F-G	354. D-E-F	355. C-D-E	356. B-C-D
357. A-B-C	358. G-A-B	359. F-G-A	360. E-F-G
361. D-E-F	362. C-D-E	363. B-C-D	364. A-B-C
365. G-A-B	366. F-G-A	367. E-F-G	368. D-E-F
369. C-D-E	370. B-C-D	371. A-B-C	372. G-A-B
373. F-G-A	374. E-F-G	375. D-E-F	376. C-D-E
377. B-C-D	378. A-B-C	379. G-A-B	380. F-G-A
381. E-F-G	382. D-E-F	383. C-D-E	384. B-C-D
385. A-B-C	386. G-A-B	387. F-G-A	388. E-F-G
389. D-E-F	390. C-D-E	391. B-C-D	392. A-B-C
393. G-A-B	394. F-G-A	395. E-F-G	396. D-E-F
397. C-D-E	398. B-C-D	399. A-B-C	400. G-A-B
401. F-G-A	402. E-F-G	403. D-E-F	404. C-D-E
405. B-C-D	406. A-B-C	407. G-A-B	408. F-G-A
409. E-F-G	410. D-E-F	411. C-D-E	412. B-C-D
413. A-B-C	414. G-A-B	415. F-G-A	416. E-F-G
417. D-E-F	418. C-D-E	419. B-C-D	420. A-B-C
421. G-A-B	422. F-G-A	423. E-F-G	424. D-E-F
425. C-D-E	426. B-C-D	427. A-B-C	428. G-A-B
429. F-G-A	430. E-F-G	431. D-E-F	432. C-D-E
433. B-C-D	434. A-B-C	435. G-A-B	436. F-G-A
437. E-F-G	438. D-E-F	439. C-D-E	440. B-C-D
441. A-B-C	442. G-A-B	443. F-G-A	444. E-F-G
445. D-E-F	446. C-D-E	447. B-C-D	448. A-B-C
449. G-A-B	450. F-G-A	451. E-F-G	452. D-E-F
453. C-D-E	454. B-C-D	455. A-B-C	456. G-A-B
457. F-G-A	458. E-F-G	459. D-E-F	460. C-D-E
461. B-C-D	462. A-B-C	463. G-A-B	464. F-G-A
465. E-F-G	466. D-E-F	467. C-D-E	468. B-C-D
469. A-B-C	470. G-A-B	471. F-G-A	472. E-F-G
473. D-E-F	474. C-D-E	475. B-C-D	476. A-B-C
477. G-A-B	478. F-G-A	479. E-F-G	480. D-E-F
481. C-D-E	482. B-C-D	483. A-B-C	484. G-A-B
485. F-G-A	486. E-F-G	487. D-E-F	488. C-D-E
489. B-C-D	490. A-B-C	491. G-A-B	492. F-G-A
493. E-F-G	494. D-E-F	495. C-D-E	496. B-C-D
497. A-B-C	498. G-A-B	499. F-G-A	500. E-F-G

SECTION THREE FUNCTIONAL PIANO

SECTION ONE PRE-READING

Unit 9

SECTION TWO READING

The song below is presented in three different versions. First, as written, then in two staves (a piano and a guitar), and finally in a 12/8 and 9/8 change. These versions are given as a guide to the student.

THEY SAY I'M A LONELY MAN
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SECTION FOUR PIANO LITERATURE, TECHNIQUE AND STYLE

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